

# SÜDEN RADIO #3

## COMMENT SONNE LE SUD ?

# HOSPITALITÉ DES AMBIANCES SONORES ET DES PRATIQUES ACOUSTIQUES.

**SÜDEN RADIO #3 | Open call for soundworks and experimental radio**

Radio Papesse wishes to invite sound artists, radio producers, composers, field recordists and audio practitioners to take part in the third edition of **SÜDEN RADIO**, a sound investigation of the South.

The works must be submitted no later than 11pm on **January 15th, 2019**.

The selected sounds will be presented during the *Semaine du Son* 2019, as part of the CRESSON Winterschool and during the *Longueur d'Ondes Festival* in Brest, February 2019.

All decisions are final.

### **Overview**

Since 2013, Süden Radio is listening SOUTH, trying to problematize its discourse by acknowledging those sound productions and listening practices that both echo back to the new geo-political and cultural panorama and question the way we do listen to reality. What do we listen to?

This November 2018 Radio Papesse / Süden Radio has moved to Grenoble, where it has taken part in *Comment sonne le Sud ? Hospitalité des ambiances sonores et des pratiques acoustiques*, a project born from the collaboration between *Pratiques d'Hospitalité - Plateforme de Recherche Critique et d'Imagination Politique* – curated by Katia Schneller and Simone Frangi at the École Supérieure d'Art et Design Grenoble-Valence – and CRESSON – Center for research on sound space and Urban Environment.

The aim is to investigate the sound environments built in the urban space of Grenoble by newcomers, communities in transit and by those – North African, Mediterranean and Middle Eastern – who have already been making this city their home. Is it possible to investigate the sound and listening practices of these communities within their more or less critical construction of citizenship?

From Grenoble we open up to a broader reflection, in order to investigate – through listening – the different strategies of place making that emerge from the tension between mobility and confinement.

How do the endeavors of displaced populations to build a more sustainable and fair urban living space, translate into sound? How can the listening experience – understood not only as passive reception, but as the constant negotiation between reception and the projection of meaning – undermine the binarity of nation-states: inside and outside, inclusion and exclusion, citizen and non-citizen?

## CALL

For this new edition of Süden Radio, we invite you to reflect on the hospitality of urban spaces in the face of the shifting and drifting reconfiguration of the many Souths. The following have been our three guiding themes: **POROSITY, DISSONANCE** and **IMAGINATION**.

A porous space is a space separated by voids and therefore is a hospitable space because it can be populated. We are interested in these liminal and interstitial spaces that are excluded from traditional cartography but whose soundscapes open to different, personal, fluid narratives, collective or individual trajectories. We are interested in these porous, relational, precarious spaces, where cultures, languages and identities touch each other, add up and intertwine in new formations.

In *Space Invaders. Race, Gender and Bodies Out of Space*, Normal Puwar asks what happens when those bodies not expected to occupy certain places do so; when the excluded is included? What happens to this dissonant body?

If, as Brandon LaBelle writes, sound is political by extending or restricting the limits of the body then, what sound/sonic tactics of occupation or withdrawal from space do these dissonant bodies adopt? Even more so if we consider space as a social construction and if we broaden the confines of these physical spaces to those private spheres that come into play thanks to new technologies and social media.

Imagination, like listening, is an act of resistance, a cognitive space that inspires us to take risks, to take a position or to renegotiate our position in current and future spaces.

*"In listening we become. Not that we will come to agree, or to see things the same way, or even to come to understand in the same way. But we share the experience of listening and up from the listening, bubbles a speaking. Listening is a dwelling place from where we offer our ethical response, our hospitality, to the other and the world. Listening being is thus an invitation, a hosting."* [Lisbeth Lipari, *Listening, Thinking, Being*]

We hope that you will be willing to share your inspiring contribution. We welcome audio documentaries, soundscape compositions, radio dramas, field recordings, radio essays, sound mapping projects, sound poetry, radio features, acoustic experiments, interviews...

**Deadline:** January 15th 2019.

**There are NO submission fees.**

We accept both original and previously edited/composed soundworks and radio productions. In case of already published works, a letter of waiver for broadcasting and archiving has to be provided.

Unfortunately, installation work can not be accepted.

**Please include**

- \_your audio file (wav, 44.1 Khz, mp3 >320 kbps),
- \_production sheet including title, length, author and genre,
- \_short CV (max. 500 spaces),

\_the authorisation to publish it on Radio Papesse archive (yes/no), \_a photo relating either to you or your work (max. 200 kb).

All the soundworks and accompanying materials should be submitted via WeTransfer to [suden@radiopapesse.org](mailto:suden@radiopapesse.org)

## Copyrights

Radio Papesse is a non-commercial production platform and audio archive. The copyright for submitted files remains with the artists.

A selected number of your submissions may be presented on the website as a public archive. For this, we would then need your consent in writing. The licensing format we adopt is the Creative Commons License.

The selected works will be published on Radio Papesse's archive and on January 28th 2019 Süden Radio #3 will go live, streaming from CRESSON, in Grenoble, on the occasion of the *Semaine du Son* [tune in on [radiopapesse.org](http://radiopapesse.org)!] Later on, the collection of sound pieces will be presented at the Longueur d'Ondes festival in Brest, next February 1st 2019.

The submitted works will be listened to and evaluated on an anonymous basis. To one of them, the one that will seem to articulate or better respond to the questions of the Call, **the jury will award a prize of 450,00 €.**

## Contact

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